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ELEMENTARY

TEXT BOOK,

For the technical study of the

VIOLIN,

BY

C. G. Muskat.

MILWAUKEE:

SOUTH SIDE PRINTING CO., 126 REED ST.,

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PRICE, 15 CENTS.

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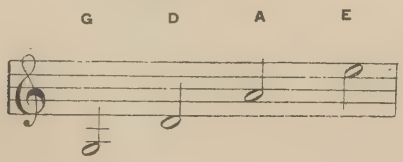
C. G. MUSKAT,

171 13th St., Milwaukee, Wis.

THIS little book is intended for young players, to teach them in plain words the laws and rules for performing on the violin in modern style. Its intention is merely to outline the main features of violin playing and not to dispense with the assistance of a good teacher.

THE prime requisite for the student of the violin is a musical ear, able to distinguish between small variations of pitch. If you can tell the lower one of two strings, which are tuned almost alike, remember duration and variety of tones, recollect melodies and reproduce them, then you are musical.

The violin consists of head, neck, pegs, fingerboard, belly, bridge, stringholder, etc., (see books on construction and history of violins and bows) and is strung with four strings, tuned thus:



It is now proper to consider the elements of music and harmony.

The principal signs used in music for the violin are:

⊓	down bow (draw bow to right.)
V	up bow (push bow to left.)
M	the middle of bow,
Sp.	three inches at the point of bow.
Fr.	three inches at the lower end (frog) of bow.
H B.	half bow, moving only the forearm.

A slur ⌒ is a curved line used to connect several notes in one direction of bow. Legato means well connected in the same bow and staccato separated in the same or different bows.

Tempos from slowest to fastest are:
Grave—Largo—Larghetto—Lento—Adagio—Andante—Andantino—**Moderato**—Allegretto—Allegro—Vivace—Presto—Prestissimo.

THE violin is held with the left shoulder and jawbone at the lower left side of the violin near the stringholder, and its playing requires the observation of the following principles:

1

Attitude erect, firm, but not stiff.

Always practise standing, supporting the weight of body on the left foot, heels near together and toes apart.

2

Hold Violin Level.

The G string should be horizontal. Keep the violin 30° towards the left and look at the music at the right side of bow. Practise holding the violin with shoulder and head erect without assistance of hand. If this is

not done easily, use a cushion below and a chinrest above the violin. Beginners with small or weak hands should use a small instrument (¾ size.)

3

Keep your left wrist turned a little outward.

The palm of the hand should never touch the neck. Hold the violin lightly with the thumb (near the note b flat on G string) at the base of the first finger, showing three joints of it above the fingerboard.

4

The first joints of the left fingers must stand vertically and centrally on their tips,

their distance apart varying according to the stoppings, nails should be cut short, little finger opposite the face, second joints of fingers half inch apart, spread as in holding an orange, left elbow at heart.

5

Hold the Violinbow with five fingers, thumb in half circle (outward.)

Place the inside corner of the first joint of

thumb half on stick and nut, opposite the second joints of middle and ring fingers. The index finger and little finger always guide, the former presses the stick at forte and staccato, the latter at piano. Fingers should never be crowded together. The pressure of the rounded thumb upward must be heavier than the weight of fingers and bow or the tone will sound scratchy. When playing at the lower part of bow, the little finger has to counteract the weight of the top, so never take a bow for a beginner, which is too heavy and long.

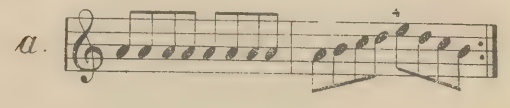
6

Bow with hand and forearm, not the upperarm, but use your wrist all the time.

The right elbow has to remain quiet and low, depending however upon which one of the four strings you play. To free the elbow from swinging forward and back, practise on the A and E strings holding something under the right upper arm.

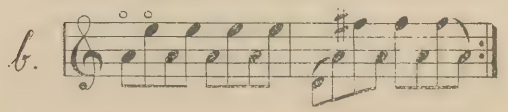
It is now necessary to spend a great deal of

time in the training of the muscles located in the forearm. Play the following with the bent hand only, **Sp.**, **M.**, **Fr.**



The same near the nut (**Fr.**) with upbow (**V**) alone and handmotion.

Going with the bow from one string to another the hand must be bent low and then raised high or vice versa, the forearm remaining in position for the deeper string:



When playing at the point of bow, bend your right hand to the left and at the nut bend it to the right. Use the wrist also in a supple and graceful way, when changing bow at each end, the hand following the motions

of the forearm, taking care not to interrupt the tone.

7

Bow halfway between fingerboard and bridge, at right angles to the strings, with the right edge of the hair.

The bow should not be allowed to roll towards the strings, but should remain upon the same spot in the same direction, at an angle of 90° with the strings, and 45° inclined towards the fingerboard.

8

Use the downbow at the beginning of a measure.

If there are one or three strokes in a measure, use the downbow at the beginning of the first, third and fifth measures.

9

The pressure of bow must be less than the pressure of the left fingers,

or the strings will not vibrate properly.

Practise with soft bow, aiming at strength and independence of fingers of left hand, fingers falling and rising like hammers, the three joints of fingers being moved. Exercises, where one finger rises and falls, while the other three stand, trills and double trills with tones and semitones, are especially beneficial. The first and second fingers are strong and learn easily, but the third and fourth fingers are the source of many difficulties, which can only be surmounted by extensive practice of these fingers. They should never be allowed to break down or to crawl below the neck.

10

Fingers should remain on the strings as much as possible,

the first finger especially in positions. When starting a tone first place the finger, then draw the bow.

11

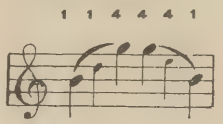
Use the fourth finger and not the open strings, when the open tones D, A and E stand between lower notes.

Wrist studies like 6b are excepted, but no

avoiding of the use of the fourth finger should be tolerated.

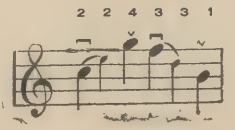
12

When moving the left hand from one position to another, let the last finger remain on the string.



Going down, the thumb of the left hand has to bend towards the lower tones, (like climbing back), to counteract the slipping of the violin from the shoulder.

When notes of different positions are in separate bowings, change bow after change of position.



In third position always touch the upper end of back of violin with your hand.

The chromatic scale in one position is played with the left hand quiet, the fingers moving without assistance from the hand by their own power quickly, but firmly upon the string to the next semitone, each finger playing two notes, except the little finger, which plays one upon each string. The ascending and descending chromatic scale upon one string is played with first and second fingers alone.

In scales of octaves, the first and fourth fingers remain upon the strings, moving on together at the same time; the second and third fingers raise equally one half inch.

When reading music at first sight, play slowly and with care. Never attempt pieces or studies, which are so hard that you cannot comprehend them; you would be very apt to play out of time and tune, which is worse than not studying at all.

Imagine you hear the music sung or played, when you read it. If you see printed words, you imagine that somebody speaks them to you. The same in music. Don't

crawl from note to note, but picture mentally the tones and phrases before sounding them.

Play without notes, when possible; you can produce a better effect and hold your audience to closer attention by so doing.

Don't think of making music your profession, unless you have more than ordinary talent for it. The musical profession is crowded, except at the top, where there is always room.

C-G-D-A-E-B-F#-C#-G#-D#-A#-E#-B#-F-

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